

# EQUALIZING X DISTORT

Issue 3, Number 6

June 2003



*KNUCKLE BRAIN are a 5-piece with members from the Schomberg-Bradford area. This is a remote rural area 45 minutes north of the city and directly west of one of the GTA's fastest expanding centres Newmarket (a.k.a. New Toronto). The singer, Andrew, goes to U. of T and so when school is in we get to see him coming in for some of the live broadcasts. We also know of some of the band members from the shows that they put on in their area. They have put on house shows in the Bradford area and shows at an senior/youth center in Schomberg. They are keeping the spirit alive in very small towns, which is probably the toughest places to be a punk. They played on Equalizing-X-Distort on Sunday June 1<sup>st</sup>, 2003.*

## Who is in the band and what do you play ?

Jamie (J): I'm Jamie and I sing and play guitar on the new songs.

Derek (D): I'm Derek and I play bass guitar.

Matt (M): My name's Matt and I play drums.

Damian (Dn): Damien. Guitara.

Andrew (A): I'm Andrew on vocals and I suck.

## No you don't. Were any of you in any previous bands before KNUCKLE BRAIN ?

J: Ah, no.

A: No.

J: Damien was in one.

Dn: Yeah

## What was the name of the band ?

Dn: TWO CENTS SHORT.

J: They played at Bradford's carrot-fest, I'll have you know.

A: Good times.

Dn: Second place.

## And what kind of a band was it ?

Dn: Pop punk.

J: BLINK 182 cover band (laughter).

A: Owwww!

## What about some of the other things that you guys are doing ? You guys were talking about a zine that you do. What is the name of the zine ?

J: Ah yeah, our zine is called *Fuck Off and Die...*

A: Said with a whole lot of heart.

J: You know we put all our effort into the zine and we just interview bands that we think...

A: STAGE BOTTLES from Germany in the next one. Good times.

J: Bands that we think are cool can make it in and even if they are not cool.

## Who's going to be in the next one.

J: The next one ?

A: STAGE BOTTLES, the METAL EDDIES want in, DOWN BELOWS if I ever get around to e-mailing them, EMPTY GRAVE.

## How many issues have you done ?

A: Two so far. This will be the third one.

## What about shows. We know you guys from actually doing shows. House party type shows. Who does the shoes in the band and where do they happen ?

J: That's mostly me and Chip, I guess. We put them on.

A: Mostly Derek, I helps a little.

J: We put them on in Dereks garage.

A: I am starting to do it more, but it is too much work and I am lazy.

## How far do you guys live from each other ?

M: Me and Jamie live on the same street.

A: I live 15 minutes away in Scumberg.

J: Damian lives across the park that separates the streets.



Andrew Reynolds (a.k.a. Chip Douglas) on vocals.

nice for that" and we are like "What? Too nice. Fuck that shit." And we called this one band "Suburban Underdog" "Suburban Stinkface" on our site and then people give us dirty looks. At one point there was rumours that we were female beaters...

J: And we were racists at one point and homophobes, bigots....

A: The usual list...

J: ...and the list goes on.

## And it continues on to this day ?

A: No. It's kind of died down. We are less aggressive in our old age.

## I wanted to ask you about your name KNUCKLE BRAIN. Where does the name KNUCKLE BRAIN come from and does it have any significant meaning ?

J: They are two random words. We started off as CRUST IN YOUR FACE.

A: No, no, no.

J: We started off as the FUCKS.

D: ...and then just F.U.C.K.

A: First the original idea was the concept band of every song ends with "...and then you die."

J: Yeah that didn't work out. Then F.U.C.K. and then we went to CRUST IN YOUR FACE.

A: Well F.U.C.K. stood for FUCKED UP CRUSTY KIDS.

J: Yeah, that was classic. Was there anything else.

A: Oh a slew of things.

D: The BASTARD SQUAD.

## How did you come to settle on KNUCKLE BRAIN ?

J: It rocks dude. R-O-X

## No is there a story or what ?

A: No. Afterwards I thought up the catchy moto of "Use your knuckles not your brain", but I don't know kids don't like that there so. Non-violent ? I don't know what that is ? People take us seriously for some fuckin'



Dn: Basically a walk, a 5 minute walk that separates each person's house. So it's not far.

A: No. I don't drive though so it's hard.

But you guys aren't necessarily close to the Newmarket scene.

J: No we

generally hate the Newmarket scene.

## Tell us about this relationship because ....

J: We hate them and they don't get it.

A: They just don't like us. Because...I don't really know why. We tried starting fun band wars where you stand on stage and bad mouth each other, and they are like "No we are too



Andrew and Jamie on vocals.

reason.

**How about describing your sound to people? What do you sound like ?**

J: We don't know. We have asked people to describe us....

A: When people ask we say "Well picture 5 guys that bought guitars in a pawn shop and some kid who actually knew how to play, that's Damian, and..."

Dn: I guess our first few songs were CHARLES BRONSON influenced.

A: Yeah we enjoy the BRONSON. I have it on tape and it is know worn out.

And what have other people said that you sound like ?

A: Fast SEX PISTOLS.

**Really ?**

A: Yeah, that was our first show.

J: I think that is all we have ever gotten.

A: Yeah, no one likes to talk to us.

**Fair enough.**

A: I scare people, apparently. I smell. The smell wards people off. (laughter) Do you have any words on that ?

Dn: Yeah, I just don't talk.

A: Damn straight. Next question.

**I'm going to ask you about lyrics. What is your favourite KNUCKLE BRAIN song from a lyrical standpoint and why ? I am going to ask you (Andrew) first but I will ask this question of everyone.**

A: I like a couple.

**Do you write these lyrics ?**

A: I attempted a few. "Thrash for Life" - that was my writing. It was suppose to be 30 seconds and the original title was "My Life in 25 words" because I counted it up and there is only 24 distinct words. "Thrash for Life. Thrash til Death. Thrash no Rest. Another bad day. A million in a row. Music starts to play time to fucking go" And that's how it should be and that's how it is. Thrash like Fuck. Go! Damien.

Dn: I don't know. I don't really pay attention to the lyrics in the songs. (laughter)

J: He's Polish.

**So you don't have a favourite song ?**

Dn: Musical wise I like "Taking Back the Scene". It's nice and easy to play and everything is pretty cool.

D: I would have to say that mine is "Preach for the Sky".

**And why do you like it ?**

D: Just because it flows. I like that.

Dn: That was a horrible answer by the way.

A: Yeah, fuck you.

D: Yeah, what do I like. I think "Road Rage".

A: That's fun to play.

D: Just because it is not about really anything. It is just a stupid story about some guy going crazy and killing himself.

A: Derek wrote this before he actually got his licence. (laughter) Since getting it I think it has become faster.

D: Yeah because I actually have the road rage now which is nice.

A: There is a lot of fuckin' assholes out there. If you're listening, "Fuck You." Next question.

J: Mine would probably be "Preach for the Sky" because I just like the stance that the song takes.

A: Short, fast, loud and to the point.

J: ...and we don't really want to hear preachy stuff. Well I guess I'm preaching so I'll stop.

A: Fuck You.

**Is it directed towards anyone in particular?**

J: NO (awkward silence broken up by laughter).

D: Why are your eyes moving back and forth Jamie ?

J: No it's not directed at anyone, it's just...

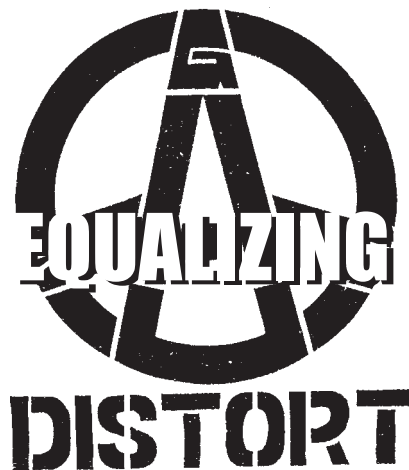
A: All our enemies, we're coming to get you. Fuck You. You're Dead!

**You recorded a 7 song demo, some of the songs we have been playing tonight. Tell us about that. Where did you record it ? Can people get this from you guys ?**

J: We recorded that 7 song demo at the *Trauma Unit Studios*.

### Correction:

The interviews for the DRI and Negazione interviews were conducted by Daragh Hayes. My apologies for forgetting to give him credit on these pieces. They were originally conducted for a zine he was working on at that period but the zine project fell through. Secondly, the date for the Negazione interview was the spring of 1988 as I know some of you are interested placing these interviews in their proper context.



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**EQUALIZING-X-DISTORT MONTHLY** is an extension of the weekly radio show heard on CIUT 89.5 FM every Sunday nights from 10:00pm 'til midnight (Participants: Ben Edgar, Jonah Falco, Martin Farkas, Simon Harvey, Stephe Perry, and Mark Rodenhizer).

The show dedicates itself to the underground hardcore punk scene. There is a particular emphasis on international releases in the developing thrash, power violence, straight edge, grind, burning spirits, garage, Killed By Death, and d-beat scenes, which means we play material like the Total Fury, Gojira, Knife Fight, Comrades, Defiance Shit Bastard, Revillos, the Diodes, and Discider.

There is a weekly demo feature (paying homage to the cassette format), weekly event listings, and a monthly top 10 retrospective look at new releases.

**Equalizing-X-Distort**

CIUT 89.5 FM

Sundays 10:00 pm - midnight

91 St. George Street,

Toronto, ON

M5S 2E8

Canada

Request Line: (416) 946-7000

e-mail: [equalizingXdistort@ciut.fm](mailto:equalizingXdistort@ciut.fm)

Website: [www.ciut.fm](http://www.ciut.fm)



**CIUT 89.5 FM - "Equalizing Distort"**

**Top 10 Hardcore Releases**

**for May 2003**

Band	Title	Format	Label
1. D.S.B.	Battle Into the Invisible Zone	CDep	Discrete / Kangaroo
2. RELIGIOUS WAR	Cracked System	12"	Hardcore Holocaust
3. CRESS	Propaganda & Lies	LP/CD	Flat Earth
4. SNUFF	S:9F Disposable Income	CD	Union Label Group
5. SHELL SHOCK	Demo	CD-R	self-released
6. SPOILED ROTTEN	Guitarded	CD	Amp
7. The SKULLS	Babies	ep	Blazing Guns
8. WAR SQUAD	AAAHHHH!!!!	cassette	self-released
9. DAMAGE DONE	Never Wash Away	ep	Western Front
10. REACCION	Demo	cassette	self-released

Equalizing Distort can be heard every Sunday night on CIUT 89.5 FM at 10:00 pm. The top 10 countdown can be heard in its entirety, complete with previews of the picks and analysis on the previous month in hardcore, on the last Sunday of the month.





**Damian on guitara.**

A: Actually it was Kereoke Studios ...in Scumberg...run by Mr. Chip Douglas. (laughter. Chip Douglas is Andrew's alias) He's a nice guy. He's a friend of ours. He recorded us



on a 4-track that we stole from other people. It's still in there. It's never going back, if you're listening?

J: We stole it from this band NOVEMBER SKY, from Bradford. They ruled man.

A: We have their tape here if you'll let us play it later? Or play some songs from it? That's *Trauma Unit* Release #2.

J: Yeah, *Trauma Unit* is also our record label. KNUCKLE BRAIN's own record label.

A: It also publishes the zine and will be putting out the thing we played earlier.

J: Yeah we have two releases on *Trauma Unit*.

A: If you want your band on *Trauma Unit*, we will record you in the studio, give us a call. I don't know we'll give ...just call the station, we'll give you a number.

**While we are on releases, are there anything that you guys would like to...are you recording anything else this summer?**

J: We want to do a split - 3 songs - and a cover with a band from Bradford...

A: YOUTH UNDER ATTACK.

J: Something like that. Something to do with baseball bats and nails.

A: Yeah, their logo is a fist and crossed bats. It's cool.

D: And that 2 song comp thing that we are going to go on there.

A: Oh yeah, Someone is giving us a spot on a comp. I don't know if it's true or not.

J: We don't know this guy, but we're taking it. And we want to ask that Russian band that you guys played on the radio show last week. **GEORGE HARRISON?**

J: They ruled, man.

A: I was thinking a week before I heard it on the radio, I typed in "Thrash" in google and I saw them. I was like GEORGE HARRISON, what the fuck? He plays thrash. I thought he was a hippy. So I click on it and it's Russia and I was like "Oh sweet". We're thinking let's get a random band from another country that no one will know and we will get credit. People will like us again.

**They want to get released here.**

A: Cool. We'll do it. Give us a number.

**I will definitely hook you up.**

A: That's a true story. I am not lying. I swear to God. (Update: The guitarist from GEORGE HARRISON is leaving for 8 months, but other members in the band are doing a side project, like *FUCK ON THE BEACH* and old school

influence the the split will be with them. Also they are putting us on an international comp on their Broken Bones label).

**Do you have any other plans for the summer?**

J: Tour like hell.

A: As soon as we get a "G" - a full G licence we are crossing the border and going everywhere.

J: Yeah, we are thinking of an arena tour.

A: Yeah, we were watching...I don't know if anybody else saw it, Much More Music, the 1977 rock bio - arena bands - that's the direction we are going to take the band.

J: Yeah, Matt's leading it.

A: We are going to try something new.

M: I haven't heard about this.

A: I told you yesterday, fuck nut. Other than that, just rock out, ya know. Have some fun. Cool. How can people get in touch with KNUCKLE BRAIN?

A: Talk to us.

**Is there an address they can write to?**

J: Just go to the website I guess. [www.knucklebrain.cjb.net](http://www.knucklebrain.cjb.net).

A: I used to give out my address but my sister got mad at me. She said people would come to our house and kill us so please don't if you still have it.

J: Or you can e-mail us at f\_o\_a\_d...

A: What the hell is this shit? That's not the one I made up. foad\_zine@hotmail.com, you fucker.

**Are there any last comments? How was the border crossing?**

J: Yeah fuck you Newmarket.

A: Just break stuff if you're angry.

J: And throw it at Newmarket kids.

A: Just have fun you know. Let loose. Don't have rage or an anger ball, a term I heard in a movie yesterday. I like that word. Somebody used it today. You know let it out in the pit so you don't get mad at people in the street.

J: Yeah a Newmarket pit.

A: Yeah Jamie doesn't like them. My anger is less, I've made some friends in that scene I got to almost every show there. I don't know about Damien or Matt or Derek.

J: Damien is Polish. Yeah there is some alright kids in Newmarket. I will give them credit for that. Most of them I don't like. I don't think they like me. They always give me bad looks.

A: Yeah people don't like Jamie.

J: And one of them broke my guitar, fucker.

A: Yeah some fucker broke the knob or switch. It wasn't unscrewed, it was broken.

J: I think it was that emo kid.

A: Yeah fuck those emo bands.

J: Fuck the emo bands. Sorry NOVEMBER SKY.



**Derek on bass.**

**Does anyone else have anything else to say?**

A: They are not allowed to talk.

D: Yeah Jamie and Chip speak for us all.

Dn: It rocks r-o-x  
**And is there a translation for that?**

J: It rocks r-o-x. Thank you, we're KNUCKLE BRAIN.

A: Fuck you. We're really into destroying and fucking shit up. I like the word "Fuck" a lot. It's simple and I have bad grammar so people think I am angry rather than stupid.

**And you're the one that goes to university.**

J: And we want shows in Toronto, so please book us. We'll do anything for a show.

M: Someone just held up a sign that says "Wrap It Up" so shut up Andrew.

A: Fuck You.

*KNUCKLE BRAIN have another e-mail address which is xmaimedx@hotmail.com.*



**Matt on drums.**



*G-MEN are a 5-piece from Toronto. They feature Mopa Dean formerly of ARMED AND HAMMERED on vocals, Dabs from FALLS RIVER FIEND on guitar, and James from INFERNAL MAJESTY on guitar. It is an unlikely alliance, but they work well together as a group. They are about to release their debut full length on October 32<sup>nd</sup> Records entitled "Re-Hab is for Quitters" and we had the opportunity to talk with them live on Equalizing-X-Distort after a live performance in CIUT's Studio 3 on June 15th, 2003.*

**Who is in the band and what instruments do you play ? Why don't you guys start off and we can fill in who's missing ?**

Nick (N): My name is Nick Topps and I am the drummer. Oh, we got, what's his name now? Red Neck on guitar.

**He changed his name for tonight.**

N: Yeah he changed his name for tonight. And Jamie G on guitar. And Dave Only on bass.

**Isn't Red Neck on the white guitar ?**

N: That's it. On the white guitar.

**Yes, it was flashy.**

N: And we got Mopes on vocals and he's a dick.

**Can you break down what bands you were in previously and what bands the other guys were in so we get a sense of where you're coming from ?**

Mopa (M): I used to be in ARMED AND HAMMERED and some of you may remember a couple of the songs because we are still playing a couple of those.

**We started off the show with an ARMED AND HAMMERED song.**

M: What did you play ?

**Track 11 (laughter). It was....I can't remember the name of the song....**

M: It doesn't matter. Yeah I was in ARMED AND HAMMERED and I still have an acquaintance with MASOCHISTIC RELIGION, right and unfortunately ARMED AND HAMMERED is no more, but the G-MEN are carrying on some of that spirit. We played their last show after 13 or 14 years, so that's done. And now we have the G-MEN here and Dabs or Mr. Redneck used to be VIKING DIVISION and he was in a GUNS N ROSES tribute band a long time ago, too. RUNS

IN YOUR HOSES.

**RUNS IN YOUR HOSES ?**

M: Yeah and Jamie G, the guy who does all our guitar thunder, he use to be in ALPHA Q for a brief little while and INFERNAL MAJESTY. **ALPHA-Q. I have an ALPHA Q demo.**

M: Yeah. And Dave, I am not too sure what bands he was in....

Red Neck (R): You bastards try to stick the shit out of me.

**We sure did. We got a few potshots in.**

M: The CRTC is going after you guys, but anyways....

R: Okay now we can get started.

N: Hey get away from me.

M: Cut these guys will you ?

N: I was in BEST BIT and the LAGER LOUITS in the UK and GOUT. We rocked, man, we were the best. Better then BLUE VIKING DIVISION, they suck.

M: Guys don't touch your microphones because it gets picked up on-air and it sounds like garbage so just speak into it like normal people.

N: Don't touch me.

R: Get away from me.

N: Don't touch me.

R: Get away from me.

M: Okay NEXT!!!

**How did you guys meet each other and start this band ? How did you decide that you were going to be in a band ?**

M: Well I left ARMED AND HAMMERED and I have known Mr. Redneck Dabs here for 10 or 11 years and after leaving ARMED AND HAMMERED, which was an amicable sort of leaving thing I wanted to take a bit of a break, but I always wanted to be in a band with Dabs. In fact, he almost joined ARMED AND HAMMERED a couple of times.

**Oh yeah.**

M: And we started something briefly about this time last year with some other people which ended up being Nilan Perera and a drummer who I played with in MASOCHISTIC RELIGION called Harry Simpson and Scott who does the "New Release" show here (CIUT), Scott Stevens. He was our bass player for a little while. And that was the original line up and we started getting offers for shows right away so we had to sort of adjust a few things so we kind of did some partings with some people and brought some other people in to the band who we knew could pick up stuff really quickly right away, sort of do that rock n roll, punk n roll sound so enter Mad Nick Topps and Jamie G and that lead to the beginning of the band. And Ron brought these guys in. He has known these guys for years. It is all sort of people who have known and crossed each others path for a while and we sort of found a good chemistry and we have some similar influences and stuff that we like and it just sort of went from there.

**Is the idea of the band to do sort of a**

**more rock 'n' roll styled punk band because obviously you are doing a TURBONEGRO cover. We started off with that tonight.**

R: CHEAP TRICK.

**CHEAP TRICK (laughter)**

M: I think the context of what I wanted to do, when I sort of started to put the band together, that's just sort of the idea that I kind of wanted to break a little bit away from the hardcore thing. I found it to start to come really redundant.

**More into the Scandinavian rock....**

M: Well a little bit more that way.

**...or the garage rock...**

M: Well more the Scandinavian, but really the idea and you can pick up some of it even though you are probably hearing more of the Scandinavian thing right now was if you could imagine New York City 1977 to 1980, okay. That sort of thing and so that is sort of what I was looking for when we started it. I wanted to bring in some influences ... I was kind of hoping that everyone with their different backgrounds in music would bring a lot of different things into the band. Right, there is a lot of different influences and ideas. You get people liking what Dabs said was CHEAP TRICK, I am sort of like the RUDIMENTARY PENI/ CRASS guy, you know Nick saw a lot of different bands growing up in England, right Jamie has got his background in speedmetal and stuff like that and RAW POWER and Dave our new bass player is not so new anymore - he replaced Steve on Bass - he's got his influences and stuff too. He hasn't really played in a lot of bands like this before, but this is sort of kind of new to him and it is working out really cool.

**Have you gotten any feedback about what you sound like from people yet and what are people saying ?**

M: I have gotten a lot of feedback. Maybe you guys could sort of...instead of me doing all the talking.



**Mad Nick Topps on drums.**



N: Well people seem to like us, I guess.

**...and are they saying what you sound like?**

N: No one actually comes out with us sounding like anybody else. Other than that they just come up to us and say "Hey man, you sound really heavy" and that's about it and then I try and get a beer out of them and they run away and that's about it really. What do you think?

R: Well I think Mopa is right. We have a lot of different influences in the band and they all sort of gel.

**Who do you credit as influences that come out in your sound?**

M: Definitely TURBONEGRO, but I think there is,.... if you ask each person and they will give you a different idea.

**Do you want to pass the mic here?**

N: Well, who are my influences? I like old 80's bands like thrash bands like ANTHRAX and stuff like that, but also old punk stuff like GBH and the UK SUBS, so that is my kind of style. I sort of mix it all up. What do you think? What do you play like?

R: Well I think, it is interesting that us guys meet, well like everybody else I'm sure, but we're kind of paying attention to what is happening in the world, too. There is just a lot of musical influences. If you want to be a wanker technical musician kind of guy yeah sure there is all kinds of crap, but you know there is a lot of shit to be pissed off about. You know I think that comes out in our aggression. Mopes almost blows his head off everytime he plays and that really shows. It doesn't matter what kind of chords you're playing. There is a lot of bands out there that know maybe two chords but they are freakin' awesome because they are really pissed off and they show it. I think that drives us a lot.

**Anyone else want to take a stab at this question?**

N: Come on James. James is shy.

**What are you mic shy or something?**

James (J): Well I think in the next CD that we are going to release, probably in a year, you are really going to hear the influences come out on the next one as opposed to the one that you are hearing now. It is more punk and the next one will be harder and more rockier, I think.

Dave (D): Definitely. You can hear a lot of personal influences. Personal anger. Things are going to change a year from now so you are going to hear what's going on then, not what's going on last year or the year before. That's one thing about this band everybody is in touch with what's going on right now. Very important.

**Where does the name G-MEN come from and what's the significance?**

M: Well it is an interesting story. I was always kind of a big fan of the sort "Untouchables" sort of thing.

**Oh yeah, okay that ska band from California.**

M: No no I am actually talking about the movies



**Mopa Dean on vocals, practising a sword swallowing technique.**

and that era. The late 1940's and early 50's and even going into the 20's and 30's where like the gangsters and the mob ran everything. They ran it. They put presidents in power, they controlled the drugs, they controlled the booze, they controlled the record industry, if they didn't like what was coming around they would show up to your house and bust a cap in your head. So I was sort of thinking about that in that context and I have had a lot of flirtations with the federal government so I thought that was kind of a funny thing when you consider the sort of bands and music that I have been doing.

**There is some irony to it.**

M: Well there is a lot of irony to it and then I started thinking about movies like "The Reservoir Dogs" or "Sexy Beast" and I kind of look at it that we are the reservoir dogs of punk rock, except for we will always walk away and we will always win in the end. If there is a job we are going to do it and we are going to do it right. We don't have to shoot each other and we don't have to meet Mr. Blonde. I guess I would be Mr. Pink, but you know...

N: I don't want to be Mr. Pink. I want to be Mr. Black.

M: You can be Mr. Black, but he is on another show.

N: Mr. Black, I want to be Mr. Black.

D: You are the girl in the red dress. (laughter)

M: That is sort of the thing that I am envisioning. I mean we came up with a couple of different...at one point I was thinking about

calling the band the JERSEY CRIMINALS because I was thinking about the "Sopranos" sort of thing and then we were working on some different ideas, but I wanted something that was removed away from all the different bands that I have worked in. Something that encompassed something new and something different and a whole different direction.

**So does this reservoir dogs - G-Men thing tie into wearing suits on stage.**

M: That's the whole thing right. "We're from the government. We're here to help. Assassination is the highest form of public service." "Just the facts, only the facts." Dragnet, the whole thing. NASA right. 1962 the dudes doing the moon show. They always had these bad haircuts, the glasses the white shirt and the skinny black tie, right? Totally Kennedy-era sort of thing.

**So it's not mods wannabees.**

M: No, no, no, although I do like the JAM and I do like the bands that are out there and the scooter guys. Nothing wrong with the mods and their whole trip was very cool.

**I want to ask you about lyrics. What kind of things are you taking on with your lyrics? What are you singing about?**

M: Well a lot of the stuff that we started out with in the original set. We were doing some covers and I brought a lot of songs from ARMED AND HAMMERED with me and it is the same sort of politics even though some of them are a little bit dated, although I have carried them over. You know social justice, American foreign policy. Pick up an issue of *Maximumrocknroll*, it's all there. Solidarity, first nations rights, repression, oppression, racism, right people not having land claims when they should have land claims all over the world, the government, shitty jobs, growing up in the city, not having enough money, not having enough money for drugs, having too much money for booze, friends O.D.ing. It hasn't changed. I am in my 30's now and there is people still dying, friends are still busted, their kids are dying. A lot of the same sort of pessimism and nihilism but it always goes back to the centre and consciousness of the things that I am writing. Keiran, when I was in ARMED AND HAMMERED, he sort of put the nail on the head, that I really sort of write from a very personal basis about my influences and what is influencing me. What's dealing with me. So the last song we did "Re-hab is for Quitters" that's sort of...

**It's an interesting title.**

M: Well it is an interesting title. And a lot of people are sort of digging that sound and I think you are going to hear the G-MEN sound more like.

**So what is the song "Re-hab is for Quitters" about?**

M: It's about relationships with people and people having enough, people not having

enough, people having too much and going “Oh my God, what have I done”, people not being happy with what they have. It’s sort of, kind of a take on the last two years of my life where there was a lot of turmoil where I went through a special period of change. But I think you are going to find that in the context of that, that a lot of things are going to be coming back to different issues soon. Like there is a song we started jamming out called “White Flags” and that’s about Northern Ireland. When you think about it, it is really more about people caught up in conflict over...you ask a lot of people who are in places like Northern Ireland or Palestine or places like that and you go “Why do you hate those guys over there ?” and they go “I don’t know, I just do. We’re told to hate them”. Other songs we’ve written, I can’t remember....

**Do you have a favourite song from a lyrical standpoint ?**

M: Of what we do or ?

**Of what you do ?**

M: New or old ?

**It doesn’t matter. This gives us a sense of the stuff you are writing.**

M: Well I think the stuff we are writing now is going to be more personal so it will make more sense, but like I said the old stuff still sticks.

**Is there something that you wrote that you felt you really nailed, expression-wise ? I don’t mean to stump you I am just trying to get you to talk about your songs a bit**

M: Well, “Beer”. “Beer” is about people who drink too much.

N: I like “Beans”.

M: Well everybody likes “Beans”. And “Beans” is sort of a little local punk rock anthem. It’s like again you can’t trust your friends, don’t have enough money, cops giving you a hard time, hate my job, don’t really know who my parents are, all that sort of stuff. You know the same sort of thing. Then people coming to terms with Jah Rasta Far-I and all that sort of stuff, you know you get the deal right ? A lot of connection to people dealing with stuff. A lot of that stuff is the same sort of anthems and ideas that are happening around modern day punk rock and I am not talking about GREEN DAY or anything like that. I am talking about that *Maximumrocknroll*, *Punk Planet*, local hardcore scene. Social unrest, of course. I try to get my ideas and hope that they come across to a lot of people and that they’ll sort of take into context and go “Yeah, that is true. We shouldn’t be treating our brothers and sisters like that.” But do we really know what the government is doing ? What are your tax dollars at work really about ? They are putting madman up here, did they really think about the ecological consequences about that ? They are ripping off First Nations ....it’s really the sort of context that I like to put across that these are things that are in my head and I think a lot of people touch ground with them. A lot of people come away with the idea a lot of times that maybe they haven’t thought about that before. Maybe



**Red neck on white guitar.**

some should start thinking about turning off their tv once in a while. Or getting off that porn site. Or something like that.

**...or getting an original idea ?**

M: Something like that.

**I want to pass the mic and ask each of you if you have a favourite song from a lyrical standpoint and why and so Nick you were saying “Beans”...**

N: Well I like “Beans”, but I guess my favourite song is the first one we wrote, which is “Re-Hab is for Quitters”. I like that one.

R: I like them all because I can get the....

**...but if you had to choose one from a lyrical standpoint what do you think of as your favourite ?**

R: Well I kind of look at it differently. I look at what the song is doing. I mean you can write angry lyrics and put them in a nice pretty little melody and it is not going to come across, but the way we play it is balls out. The whole full frontal assault rock. You know we kind of show people ....

**I agree with you in terms of that’s what the genre is all about....**

R: What I am trying to say is that I don’t have a favourite. I like them all. No I am being honest with you. I am not trying to dick you over here. I like them all.

**...so there is nothing that struck you ?**

R: When I play something, that’s my lyrics.



**Mopa grinning and Dave picking.**

Mopes is getting some good points across that I agree on. We are focused on that part of it and when it comes to a solo or a crunchy chord that’s my chance to show my opinion and every song has that. If I don’t do that in the rest of the songs, well then the rest of the songs suck. I shouldn’t be in the band. I should be selling pencils at the fuckin’ corner or something. Pardon my fuckin’ language. I mean that’s the point. I don’t have a favourite song, I think the whole experience is why I am here.

**Okay.**

R: So thank you very much and good night.

J: My favourite song would be “Piccolo” because that is the only song that I can understand the lyrics in (*laughter*).

M: That makes one of us.

D: I am like Ron. The same thing. It’s all about...it all builds a picture and it all has an experience in it’s own little way. Each part of every song has it’s own little bit that you can relate to and anyone that says no is full of shit. But all of it, if you listen to every little bit, everyone has gone through that exact same thing in their own way and that’s what is important. And that’s what the music is about.

**You have recorded a full length coming out on October 32nd. Tell us about that. When did you record this and how did you get hooked up with October 32nd ?**

N: We recorded it ...

R: ...before Christmas.

N: Was it just before Christmas or just after ?

R: Well the band was only together for about a month...

N: ...when we recorded it...

**So like November is when you got it all sorted ?**

R...yeah, worked it out with Rob Sanzo and he did a great job and we were really fresh and we were pretty green. We hadn’t really played with each other very long. But again it all gets down to enthusiasm and emotion and we just smoked it.

N: It came out like this and it turned out really good. What were we together 3 weeks, 4 weeks when we recorded this ?

R: Some of us a little too long.

N: Eh, you be quiet. Don’t touch me.

R: But the end result is I like to think it is pretty true to what we started off wanting to do with it. It’s only going to get better.

**And how did the thing with October 32nd Records come around ?**

M: I am old friends with Kandis and Troy, as is Ron and Kandis had been doing a lot of hard work with a lot of local bands like the DOWN BELOWS to even metal bands like GOAT HORN and stuff like that....And that’s actually sort of a good testament to what she is doing. She is doing a label that is sort of very cross genre. Sort of independent local rocknroll. As Troy said, it is an opportunity for me to put out my music and my friends music.

**It’s great because there are a lot of local bands coming out on that label.**

M: Well it is and right now it is just exploding





**Dave on bass.**

and it's not just people like *October 32<sup>nd</sup>*. There is *Wounded Paw*. I mean you've got *Stumble Records* down south, I mean there is a lot of labels upcoming. It is a really cool time to be doing music right now. I haven't seen something like this in ages. I was just talking to Kandis and we wanted to put it out ourselves and she said "I will put it out" and I said, "Well okay". It's a pretty good deal and she is really good with us and we get along with Troy and whether it's FALL RIVERS FIENDS or the SINISTERS. I mean Ron is doing FALL RIVERS FIENDS too. So it's kind of like a big happy family, pardon the pun. And that's just the scoop. We have all known each other for a long time. We have worked with each other. I have worked with Troy and those guys when I was in ARMED AND HAMMERED when I was working here (CIUT) and in radio and I was playing their stuff so you know there is a lot of love going around. So that's sort of how it all kind of fell into place.

**...but not that hippy love.**

M: No, no, no. Not that hippy love.

N: Steady....

**You were talking about possibly touring this summer. What are some of the things that might happen ?**

M: Well we have a lot of stuff down the pipe. We were given a lot of offers. I don't want to mention too much about it right now. We have a lot of shows coming up and you can check it out on the website and you'll see things on *Wounded Paw* and the Hardcore Hotline.

**The CD release is coming up.**

M: The CD release is coming up, we are going to Montreal next week with RANDOM KILLING. We will be playing there with our brother band VULGER DELI and that is for

the 20<sup>th</sup> anniversary of FOUFOUNNES.

**Didn't GENETIC CONTROL get together for one of those anniversaries ?**

M: I heard something about that and I am surprised that MY DOG POPPER or someone else isn't going to make an appearance. It would be really good. So you know we have some old family, some old ties there. We don't have a lot planned for July right now with the exception of our CD release. We have some stuff looking at August. We will be playing the Anti-Warped tour. And we have some other things coming down the pipe for August, September, October, November. We are looking at going to Europe around there. We are going to be playing over in the UK and Switzerland and maybe a couple of places in Germany. And there is a lot of things in the air. Hopefully, around that time we will be putting out some live stuff and by the time we put out some live stuff, which is also almost done, we are just getting the stuff out of the way, by the time that comes out we are going to be back in the studio. So between the end of this year and early next year, look for a

new studio G-MEN album and it should be our third album by this time next year. So we are on a roll. We have been able to move pretty fast. And we may be doing another Joe Strummer tribute again so we do a lot of stuff. We are working with a lot of bands and we are doing a lot of stuff.

D: SEX PISTOLS.

M: Oh yeah. I forgot about that. We are playing that SEX PISTOLS tribute.

**What song are you guys doing ?**

M: No just come to the show and see it. Talk to some of the other band members. But I will tell you one thing, I talked to....

**What CLASH song did you guys do ?**

M: We did two CLASH songs that weren't even CLASH songs. We did an Eddy Grant song and a Gene Vincent song. We did "Police on my Back". Eddy Grant wrote that when he was with the EQUALS. And Gene Vincent did "Brand New Cadillac".

**So you were doing covers.**

N: Well the CLASH did them so we ...

M: If there was a JOHNNY CASH tribute guaranteed we would probably be doing something like "Hurt" or something like that.

N: ...or "Rusty Cage".

M: But that's the beauty of it. The CLASH did them so long that people weren't picking up that they were other people's songs.

**They made them their own.**

M: And that is sort of the beauty of it. So yeah, we have a lot of stuff on the go. We are doing a lot of shows. We have a lot of stuff coming up. It's going to be a busy late summer and fall. There is a lot of bands that can support that sort of thing. If there is a show, chances are that we are on it.

**How can people get in touch with G-MEN ?**

M: We've got a website. We have a geocities site.

D: The best way is to come to the shows you get all of us there.

M: There is that.

N: Or you can call my personal number.

M: Go ahead Topps.

N: Oh yeah, right, I am going to give that out ? What do you think I am nuts ?

M: Well anyways, you can go to any of the search engines and look under "the G-MEN" with a hyphen in Toronto ([www.geocities.com/mopade](http://www.geocities.com/mopade)) or Mopa or any of the other band members or Joe Strummer tribute, too. We have a lot of stuff surrounding that. And the website is updated quite a lot. We have pictures, we got links to other bands, we got synopses of our shows. Our show posters are up on there and stuff. That is the best way to keep in touch with us. You can always e-mail us. We all have e-mail. And again that is all on the site. Or if you know anybody...but the best way really is to just go to the website. It's a global village, right so we try and push that sort of thing.

**Are there any last comments ?**

M: Not from me, just support your local bands, support your local scene, and don't believe everything you read in the press.

N: I am really tired and I want to go to sleep now.

**Don't touch him.**

D: The 23<sup>rd</sup> in Montreal is the next time you are going to see us. After that the website will tell you the rest. That's the best time. That's where the party is.

N: It's Monday night in Montreal, Wednesday night at the Tequila Lounge at the SEX PISTOLS tribute. Turn up to that and you can buy me a beer 'cause I'm a really nice guy and you all love me.

*Thank you for making the time to play at CIUT.*

*Photos taken by Mr. Marky Rodenhizer.*



**James on guitar.**

# Reviews

Reviewers are: Martin Farkas (MF), Simon Harvey (SH), Mark Rodenhizer (MR), and Stephe Perry (SP)

## Artimus Pyle / Diallo ep

ARTIMUS PYLE still sound pretty huge and are part of the Portland extended family of crust influenced hardcore. DIALLO, from Connecticut, are a chip off the patched hat block. Apocalyptic and gruelling with a bulldozer bass sound, Connecticut sounds a lot closer to the North West. ARTIMUS PYLE start the split off with a song that is slow and crashing and takes some time to get going but blends right into their second song about the mercenary economy of war that launches into a CONFLICT like tirade and really finds it's speed. Fuckin' ace. DIALLO opt for a similar blueprint of starting off slow and moodish. By the second song the DOOM sounding bass is more upfront. It is crushing. DIALLO have just recently broke up. I am one who is trying to find their various releases. (Busted Heads / Box 275 / 901 06 Umea / Sweden) - SP



## Assault CD

ASSAULT play a much faster version of the rock sounding hardcore that dominates traditional burning spirits Japanese hardcore. "The End of Silence" is the only sleeper, but it does break out of the ballad intro eventually. Other than the beginning of one song ASSAULT's latest is steeped in charging Japanese hardcore defined in bands like STICKS IN THROAT and PAINTBOX. I am also detecting a slight Portland influence in bands like TRAGEDY and DEATHREAT which is probably very real given that both bands have toured Japan extensively. In listening to this latest release against their previous material, they have lost some of their charging VENOM like crush, however, they have gained the Portland crust urgency. New ASSAULT sounds more syncopated and moody. This is a unique development in burning spirits reflecting the cultural dialogue between Japan and Portland. And ASSAULT have retained their appreciation for horizon landscape art, as well, which is captured in their continuing themes found on their CD covers. (HG Fact / 105 Nakano Shinbashi Mansion / Yayoi-cho 2-7-15 / Nakano, Tokyo 164-0013 / Japan) -SP



## Bombast / Speedfreaks "Buyin' the Fram / She Do it" ep

Some heavy MOTORHEAD worship going on here, at least in terms of the cover, and some of the guitar solos, and the gruff throaty Lemmy-like grunts. The biker driven rock style punk from T.O. fits in the school with this underground metal scene in bands like RAMMER and MAXIMUM RNR. Beefy, burly, bike rock with nods to the garage scene. The flipside is graced by Sweden's SPEEDFREAKS, who come from the Gothenburg, which is home to *Distortion Records* and all other things MOTORHEAD-like found in Swedish hardcore. SPEEDFREAKS also lines up on the more rock side of MOTORHEAD's sound. (Bad Reputation / P. O. Box 67516 / Dragon City Postal Outlet / 280 Spadina Avenue / Toronto, ON / M5T 3A5 / Canada) - SP



## Damage Deposit "No Damage" ep

This is Felix Von Havoc's latest project and it is more youth crew oriented than his previous endeavours. For those expecting the overt messages of CODE 13, on the surface you may be disappointed with titles like "Daredevil vs. the Punisher" and "Ninjas to the Back" as it seems like Felix has given up on making points with his lyrics, but I encourage you to give the explanations a read. Don't judge the lyrics by their titles. For those familiar with DAMAGE DEPOSIT this is the "Do Damage" demo. For those unfamiliar with DAMAGE DEPOSIT, take the frantic-ness of GORDON SOLIE MOTHERFUCKERS and couple it with the flatness of REAL ENEMY. It's stripped down basic hardcore from the Midwest with a flare for agitation. But I do have a question about the cover art. Are those judge's gavels or croquet mallets that are being used to storm Capitol Hill? (Havoc Records / P.O. Box 5855 / Minneapolis, MN / 55408 / USA) - SP



## Deadly Weapons "s/t" ep

Tina ex-BOBBYTEENS/TRASHWOMAN brings us a great new band. More importantly, DW features former Torontonians/Londoner/Ottawa-ite and original RAMMER member Erin McDermott on bass. The songs are simple verging on stupid (which is always a compliment in my books). "Bitch Maintenance" stands out, being the faster, crazier, perhaps even thrasher of all the songs. Apparently, limited to 500 copies. (Lip Stick Records / 1154 Powell Street / Oakland, CA / 94608 / USA) - MR

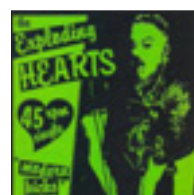
## Dickies, The "Still Got Live, Even If You Don't Want It" LP/CD

Remastered from the *ROIR* cassette from '86, including the hilarious original liner notes, this collection of songs ranging from '77 to '85 is probably only of major interest to serious DICKIES fans. However, this LP does contain their first '77 demo which is definitely worth a listen or two. Coloured vinyl. Did I mention the liner notes? They're really funny. (ROIR / 611 Broadway, Suite 411 / New York, NY / 10012 / USA) - MR



## Exploding Hearts, The "Modern Kicks" single

THE EXPLODING HEARTS continue to thrill and excite otherwise jaded punk rockers with their strong recorded output. "Modern Kicks", a track from their stellar "Guitar Romantic" LP, represented here with a different recording than what appears on the full length. It's a hooky number that mixes equal parts REAL KIDS (citing everything from "All Kindsa Girls" to "Do the Boob") with a poppier BUZZCOCKS sensibility. On the alternate side, "Busy Signals" has a more ballady feel. Perhaps less '77-'78 and more '79-'80 in its slight new wavyness. My only hope is that Toronto will be included in their upcoming tour. (Pelado Records / 521 W. Wilson, #c103 / Costa Mesa, CA / USA) - MR



## Fliptops, The "s/t" ep

Released before their recent LP on *Rip Off*, local record nerds had to track down this early single once we heard an MP3 (and apparently downloading doesn't increase record sales!). "Secrets and Lies" is the kind of song you slip into a really killer mix tape. Lots of "Whoa-oh's" create an anthemic feel that makes this a classic. Both songs on the B-side are faster, rawer NEW BOMB TURKS-ish punk. I am



## membership drive

We would like to thank the following people for their generous support of the recent Friends of 89.5 Membership Campaign. Erik and Shawn Lovblom, Paul Johnston and John MacDonald of CKLN's Aggressive Rok, Mark Davidson, Craig Caron, Laura White, Mike Longshot, Imants Krumins, Andrew Reynolds, Lisa Roosen-Runge, Alka Sharma, Craig Caron, Paul Vernon, Matt Bickle, and MRR.

A special thanks goes out to Zoe Dodd and Bennett Jones-Phillips who answered phones and brought in back ups, which included Brad Taylor, Ben Johnson, and Shawn Renn for staffing the phones.

We also wanted to thank Dion Conflict for coming on-air and helping us pitch and for creating such a wonderful pledge incentive package for our listeners. It was called the "Conflict Archives" package and involved a video of live footage of a recent concert in Finland involving TERVEET KADET and APULANTA entitled "Never Trust a Hippie - TERVEET KADET VS APULANTA" and "GO GOs Exposed", as well as tickets to the next two screenings. That's incredible and my only regret was not being eligible to win the package, myself.

Thank you all for supporting the spring 2003 Membership drive.



so completely satisfied with my purchase of this record. Listen and love it. (Vinyl Warning / P.O. Box 2991 / Portland, OR / 97208-2991 / USA) - MR

**Fucked Up** "Police b/w Municipal Pricks/Police" 2-and-a-half song single

The bizarre and crazy tradition of the F.U. seven-inch continues. Where their "No Pasaran" single was plagued (perhaps purposefully) by terrible and undistinguishable cover artwork, "Police" (a much better record, for starters) contains an alternate take on its double B-side and lacks truly interesting liner notes. The title track and it's principal B-side deal with Toronto politics. Given the opportunity, most hardcore bands would use their liner notes to expand on the topic and explain some of the regional references contained within the songs. FUCKED UP instead use that space to name call and take cheap shots. Frustrated venting, perhaps (will potentially score brownie points with the Ontario Coalition Against Poverty) but I think younger listeners who tend to take on the causes of their favourite bands will miss the point. Musically, "Police" is a superb hardcore punk track. Opens with a stinging guitar going into a near-classic three-chord riff into an insanely catchy chorus. The final blaze with the not-unclear lyric "I can't stand the police in this fucking city" will invite countless sing-a-longs live. "Municipal Prick" is a perfect B, both topically and musically. The extra "Police" on the flipside is mildly amusing, but unnecessary. (Deranged / PO Box 543, Station P / Toronto, ON / M5S 2T1 / Canada) - MR



**The Hidden Cameras** "Play Ban Marriage" single

THE HIDDEN CAMERAS are not a punk/hardcore band. This is not a punk/hardcore record. It is, however totally gay (literally). Self-proclaimed and often described as gay folk church choir music, THE CAMERAS pander to the large GBLT community in Toronto and abroad. Additionally, they are respected amongst the serious pop music world. Easily one of Toronto's more popular new bands (along with BROKEN SOCIAL SCENE, TANGIERS and THE CONSTANTINES). For the uninitiated (like myself prior to purchase), THE HIDDEN CAMERAS play folkie pop tempered by simple pop orchestrations. "Ban Marriage" has a keyboard part that sounds like "Pop Goes the World" (you know that song!) and the flip, "Fear of 'Zine Failure" is littered with handclaps and a nicer, less intrusive arrangement. For the open minded punk. Also check out their new full length on the same label. (Rough Trade / Chelsea Hotel, Suite 103 / 222 West 23rd St / NY, NY / 10011 / USA) - MR



**Kick Joneses** "Tales of Discontent" CD

The KICK JONESES have the ability to combine elements of mod, new wave and punk. The use a ringing guitar sound straight off of "Police On My Back" to start out the CD. The second song lifts a chorus riff from the VAPORS "Turning Japanese". They rely heavily on a calculated strumming that'll have you pulling out your parkas. The vocals mainly sound like Andy Partridge of XTC until they hit the choruses and then a Danzig MISFITS-era comes out and it sounds like he is backed by a choir made up of TENPOLE TUDOR and DEXY AND THE MIDNIGHT RUNNERS. The KICK JONESES play a strumming rock that uses punk and new wave riffage to get by. They have the melody of the UNDERTONES while sounding as poppy as XTC. KICK JONESES share the affiliation towards mod sounding music the same way SNUFF do except instead of drawing from hardcore and pop punk influences KICK JONESES rely more on new waves and punk references to paint their canvass, so to speak. Features members of the SPERMBIRDS. (Boss Tunage / P.O. Box 19550 / London, SW11 1FG / UK) - SP



**Left for Dead** "Splitting Heads" CD

This is a collection of all their vinyl output – the split with OCHRE, the buzzsaw split with ACRID, and the disappointing live split with CHOKEHOLD. But having said that LEFT FOR DEAD were a breath of fresh air that revitalized a scene that was otherwise DOA. And their ripples were felt throughout southern Ontario and beyond. Armed with firecrackers, flailing mic stands, and some of the craziest hybrids of



hardcore LEFT FOR DEAD became our 9 SHOCKS TERROR. There were many hardcore musicians recruited to LEFT FOR DEAD's ranks throughout their existence, but the mainstays were Jeff and Chris. Jeff is the singer behind HAYMAKER and the guitarist behind OUR WAR, but is probably best known for CHOKEHOLD. And his down tuned heavy looming guitar sound is a signature behind LEFT FOR DEAD's material. But Jeff did more with his guitar sound in LFD. He was able to bring in high pitched buzzsaw sound, play much faster than the CHOKEHOLD ever did, keep songs shorter and briefer and still work in a Swedish biker sound. It was an incredible sound and unheard of at the time bringing sounds of traditional hardcore with modern day straight edge and fastcore. The second major factor to this band was the little known resource of Chris Colohon. This A.D.D. candidate had previously played drums for BASKET CASE and had also flirted with a zine, but most people knew him as the guy who got things started in the pit. I remember seeing video footage of a show at the House of Zach and Chris initiated all that insane pit fun. People outside of Hamilton were about to find out what Chris was really about. His lyrics were extremely biting. He sounded similar to Sam McPheeters of BORN AGAINST. He wrote about his shitty home town (Nice Place to Raise Children), animal rights (Skin Graft), and everything in between political and personal issues. Very versatile for a lyricist. He went on to form the SWARM and currently is in the CURSED. But this was the original project that got this rust belt revitalization from Southern Ontario started. Born out of Hamilton, their influence was felt beyond Southern Ontario. I have heard of a kids covering LFD songs as far away as Australia and I have heard of LFD tribute bands starting up in the States. We try and make something out of their current day projects, but the period of LFD was one of those once in a lifetime convergences that could never be re-created. Here it is captured on one format. (No Idea / P.O. Box 14636 / Gainesville, FL / 32604 / USA) - SP

**Marilyn's Vitamins** "Vans Don't Run on Love and Records Aren't Pressed with Smiles" CD

This is a greatest hits release and for some reason I kept thinking it was to be a discography, which is ridiculous because the VITAMINS had a demo, 2 full lengths and 2 eps worth of material out. Happily this release appears to have included material from each release including the OP IVY cover found on their demo (Note: Great liner note segue for this song). MARILYN's VITAMINS were the band that I didn't really give the chance to until it was too late. It mostly had to do with being on *Raw Energy*. I don't know how many people took that label seriously with their pro-business, pro-marketing attitudes. There was just something so un-punk about it. But there was nothing un-punk about MARILYN's VITAMINS. I was listening to this on the bus road home in rush hour traffic and it gave me the will to want to give the middle finger salute to everyone on the bus. There is something comforting about a band that can express the various avenues of being picked on while setting it to a catchy punk beat and the group chorused singing makes you want to join in. While being accused of being "Tuneful and melodic", the VITAMINS still capture the anger of it all, kind of like the way D4 and some of these other bands from the Midwest are well versed at. And the tight edits behind the production work have one song leading right into the next, giving this release momentum and making it difficult to listen to just one song (kind of like the way TV networks start the next show while the credits to the last one are rolling so that you don't stop watching or you don't start channel surfing). Anyway despite being a hardcore snob and having some difficulty taking pop punk seriously, I would suggest to other link minded folks that they stop and smell the MARILYN VITAMINS roses as they do tackle a lot of great issues in their lyrics and are still able to write a great punk tune. Colin is quite the writer calling into question things like nationalism ("How to debate a nationalist and win"), internalized sexism ("the rapist in me"), racism and free speech (Ernst Zundel, Voltaire, and me"), consumption ("I consume, therefore I am"), all while being one of the few bands to be able to pull off an OPERATION IVY cover. For those who don't know who MARILYN's VITAMINS were, they were a punk band from the Toronto area that started in the spring of 1995 and managed to release a demo by years end. They put out two CDs and one ep on *Raw Energy* when it wasn't kosher to be releasing CDs. *Ugly Pop* released their last ep and badgered them about doing a full length, but it



just wasn't in the cards. They were a band from the suburbs inspired by bands like GREEN DAY and RANCID, but with overtly politicized lyrics similar to PROPAGANDHI, and much more creatively written and laced with loads of back up vocals that would make the CLASH blush. They were excellent and we are really feeling their loss. (Underground Operations / P.O. Box #13 / Ajax, ON / L1S 3C2 / Canada) - SP

#### Path of Destruction "1 A.M." ep

PATH OF DESTRUCTION are a new band from the Minneapolis area featuring members from CODE 13, ASSRASH, and CALLOUSED to name but a few. They play a slightly tuned down version of youth crust not unlike OHLO DE GATO. So it is beefier and thicker sounding with nods to the current Swedish biker-core scene that includes UNCURBED and SKIT SYSTEM. As for the vocals, the singer has strangled screams of anguish not unlike Sam McPheeters of BORN AGAINST. So elements of Minneapolis and Swedish crust with some 90's hardcore thrown into the mix. I am digging it. (Havoc Records / P.O. Box 8585 / Minneapolis, MN / 55408 / USA) - SP



#### Rytmihairio "Surmaa Kannissa" CD

What the hell? I always thought RYTMHAIRIO were some melodic fast thrash band from Finland. They are more like a crossover band. I guess RYTMHAIRIO have gone the route of RIISTETYT and recorded new material. Holy fuckin' metal, though. The riding of a chugging guitar sounds like SLAYER but with the production of METALLICA. It also sounds like it is part of the same scene that spawned C.O.C. or the ACUSED. I think fans of DFA or HOLIER THAN THOU or RAT PACK would dig this new CD. There is loads of riding a riff into the ground, which becomes hypnotic for headbangers. And the pace is way faster than most crossover. The vocals are super throaty as opposed to the falsetto screams of yesteryear's metal scenes. There is the occasional screaming guitar solo, but there is also the gang like group responses for choruses, which is certainly a throwback to early British hardcore. RYTMHAIRIO remain grounded in hardcore, but with loads of flirtation of the dark side (Read: metal). Fans of FORCA MACABRE will like this. (Hukkalevyt / Pekantie 26 / 58500 Punkaharju / Finland) - SP



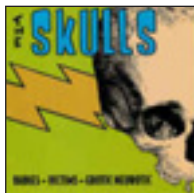
#### Shocks, The "More Cuts for you in Zero 2" CD

These happy go lucky Gerries have another great full length. The singer sounds like a cross between Pete Shelley and a saucy Johnny Rotten. The guitars play an accoustic slashing style that appeals to mods as much as it does the garage and hardcore kids. There is a slight surf influence in songs like "Na Sombra..." which embodies early JFA or AGENT ORANGE or even the SURF PUNKS. Throughout I hear references to "Quadruphenia" era WHO or "In The City" era JAM. But mostly I hear the BUZZCOCKS meets 999 being sung in German. It is really quite amazing how the SHOCKS can capture the sound and spirit of that '78 punk. (Dirty Faces Schallplatten / Universitaetsstr 16 / 44789 Bochum / Germany) - SP



#### Skulls, The "Babies/Victims b/w Erotic Neurotic" single

Here we have some more modern output by these reformed LA punk legends. And it stands up pretty well with time. "Babies" is a straight forward punk number; no surprises, but solid execution. "Victims", one of their near-hits from their heyday is re-recorded here and lacks none of its punch. The record closes with a well chosen SAINTS cover. A very strong record. (Blazing Guns Records / PO Box 40236 / Downey, CA / 902390 / USA) - MR



#### Spazm 151 CD

This is the CD re-issue of the LP that came out a couple years back on *Mind Control*. It is just as raging and relevant as when I last heard it. Take the first FINAL CONFLICT LP and mix it up with JERRY's KIDS first LP and you've got this crucial Austin outfit. And the JERRY's KIDS cover is still



here as is the OFFENDERS cover and they sound like originals. This band is explosive in all the right ways and if you don't have this and prefer CD over vinyl formats, what are you waiting for. Get that envelope sealed. (Busted Heads / Box 275 / 901 06 Umea / Sweden) - SP

#### Television "The Blow-Up" LP/CD

Another remaster of a ROIR live cassette. TELEVISION are the most interesting of the CBGB's bands. Art-damaged before the idea meant anything. This collection of songs recorded in 1978 includes fifteen-minute-long versions of "Little Johnny Jewel" and "Marquee Moon" as well as covers of Dylan's "Knockin' On Heaven's Door" and the Stones "Satisfaction" (the latter previously unreleased). A good listen, but its nowhere near as great as their early Cale-produced demos or their classic "Marquee Moon" LP. Definitely worth checking out and much better than any of the current crop of shitty bands from NYC. (ROIR / 611 Broadway, Suite 411 / New York, NY / 10012 / USA) - MR



#### Tragatelo LP

TRAGATELO were a 4-piece from Northern California. The band featured Martin Sorrendeguy of LOS CRUDOS primarily on drums and I think a few others. All the songs are in Spanish like his former project. The material is still fist in the air passionate pleas, but the material is more mid-tempo than what CRUDOS wrote. The singer is a woman (Lina) and as a result draws comparisons to bands like HARUM SCARUM meets ABUSO SONORO. The A Side of this is a newer recording done at Craigums' (WHN) studio in his garage and the B Side is from a demo split with KONTRAATTAQUE that came out a year or two ago. References to the band in the past tense make me believe that they have broken up. That sucks because there is some stripped down raw and angry punk-core on this platter. On top of that the theme song for "Beyond the Screams" is on here "Resiste la colonizacion!". It has always bothered me not knowing where that song came from. This was a great sounding band. And the cover is hand silkscreened like many of the early *Lengua Armada* releases. (Lengua Armada / 1010-1/2 Riverene Avenue / Santa Ana, CA / 92701 / USA) - SP



#### Toy Dolls "Anniversary Anthems" CD

How do you describe the zanniness of the TOY DOLLS? One part TENPOLE TUDOR, one part SNUFF, one part ALVIN AND THE CHIPMUNKS, one part pop cultural analytic co-optation machine, and one part adrenalin driven sense of British humour. There is no one really like them. They are catchy like SNUFF and I am sure that SNUFF had been suckled on the TOY DOLLS. They invented the chugging pop riff that bands like SNUFF make a living off of. Their songs have a tint of a medieval pub brawl sing-a-longs the way that TENPOLE TUDOR or DEXY AND THE MIDNIGHT RUNNERS did. They had an off the wall sense of humour reflective of the Brits. Their songs incorporated a lot of rock elements in terms of their songs. The vocals were also very distinctive playing off some sort of Alvin and the Chipmunks impersonation, but with emphasized accentuation on every word sung. The liner notes give you a sense of the ground that the TOY DOLLS broke. 175 songs in 21 years, with 8 indie hits and literally dozens of releases. A kazoo driven version of "Livin' La Vida Loca" is just one more example of the genius behind the TOY DOLLS that is specific to this release. It is a sad thing to see them go. (Captain Oi / P.O. Box 501 / High Wycombe / Bucks / HP10 8QA / England) - SP



#### Wednesday Night Heroes "Superiority Complex" CD

That's Heroes with an "e". I know that the WEDNESDAY NIGHT HEROES have sometimes been dismissed as a poppier street punk band but this newest CD may have you jaded fucks paying these kids the respect of your attention. Their new material hasn't lost the melody. And it hasn't lost it's British pub punk feel. And in addition, it captures some of the WNH youthful energy. It doesn't capture their zany TOY DOLLS sense of humour, but that is for seeing them live. For the most part this CD is amped up straight forward rocking punk that is set to a hardcore pace. It is punk but it is fast as shit. And the vocals are throaty and melodic similar to early

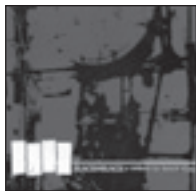




YOUTH BRIGADE or "Skins, Brains and Guts" era 7 SECONDS. But the guitars (bass and lead) combine to create this driving sound with the lead breaking out to play this jangly melodic ringing out parts that remind me of INFA RIOT, particularly in songs like "No Room Left for You" and "Knock Us Down". I would compare the energy of this record to the appeal of "The Crew", particularly in the quick vocal call and response of "Defenseless" which totally reminds me of 7 SECONDS' "You Lose". Songs like "Knock Us Down" should become pit sing-a-longs the way "Not Boys Fun" or "Straight Edge" were back in their day. (Longshot Music / 726 Richards Street / Vancouver, BC / V6B 3A4 / Canada) - SP

#### Various Artists "Black on Black: A Tribute to Black Flag" CD

I think the first rule of any FLAG tribute comp should be that you should try and only cover the first record and parts of "My War" and "Slip It In" when dire for a song. I know the more metal stuff of their later period lends itself perfectly to nu metal, and I don't care if you are CONVERGE, you should not be able to do a song like "Annihilate This Week". It sounds good, especially the way a band like this would do it, but why honour that period of FLAG? The song could almost be a frat boy anthem, as could BURNT BY THE SUN's cover of "Drinking and Driving". I know DILLINGER ESCAPE PLAN are the kings of being technical and you think the quirkiness of FLAG's material would be a good match but their covers of the "Damaged" original and sequel are almost inaudible. I did like the comp opener, which was "Depression" by AMERICAN NOTHING. I am by no means a fan of the HOPE CONSPIRACY but the cover of "Nervous Breakdown" is almost respectable, and the fact that the PLANES MISTAKEN FOR SINS songs are almost as short as the originals, makes it somewhat acceptable. But PLAYING ENEMY ruin "Six Pack" for me. This comp is a collection of four previously released eps, all dedicated to BLACK FLAG, similar to the BLACK SABBATH tributes which I got suckered into originally. It is like a throwback to the Sub Pop singles club. I believe the CD format is for the mall punks, radio personnel, and anti-luddites. (Initial Records / P.O. Box 17131 / Louisville, KY / 40217 / USA) - SP



#### Various Artists "Senza Tregua" LP

The cover is a new Winston Smith piece that has specific references to Italy. That sets the tone for this comp. The comp was originally released in 1983-'84 as one of the *Borderless Countries Tapes (BCT)*. In reading the liner notes there was an incredible amount of help to resurrect this comp onto LP and CD formats so it was a real community effort. The comp represented a document for the Tuscany Region in Italy, which is a region in the north that encompassed Florence, Pisa, Livorno, and Grosseto. The project was initially a collective effort between *BCT* and a zine called "Nuove del Fronte". The comp starts off with one of the most well known bands from Italy besides RAW POWER - CHEETAH CHROME MOTHERFUCKERS (CCM), who were described by many as Italy's equivalent to the GERMS. The Darby sneer is a giveaway. CCM started out as a noisier art punk band called UPPER JAW MASK and this may give you some clues to their noisier percussive sound that draws further comparisons to a hardcore KILLING JOKE. This comp captures the most listenable CCM material that I have heard. It has the energy of "400 Fascists" while capturing the production quality of "Furious Party". STATO DI POLIZIA play a similar dischordant and percussive style and honestly it is difficult to tell that you are listening to a different band. STATO DI POLIZIA also embody the KILLING JOKE meets the ADICTS style, but with an emphasis on politics. The WARDOGS were from Lucca and were known for their live performances, however this studio material was like listening to a version of GANG GREEN that couldn't keep it together. PUTRID FEVER starts side two. PUTRID FEVER were from Florence and were members from an old anarchist band called ANTI. They were described as HUSKER DU in nature, but I don't hear it. I hear a similar sneering over top of music that is choppy like the other bands on this comp. I REFUSE IT! (IRI) are also from Florence and were known as the Italian MEAT PUPPETS or BUTTHOLE SURFERS. There is an element to the MEAT PUPPETS style, but IRI are way more urgent sounding. TRAUMATIC were one of the



oldest bands on the comp hailing from Livorno. TRAUMATIC play a slower mid-tempo punk sound that relies heavily on a drum beat. The comp finishes up with four tracks by JUGGERNAUT who are once again from the art capital of Italy. They start off with some lounge jazz to lull you in and bust out with some crazy thrashing bits more known of the MEAT PUPPETS.

## demo features

#### Shell Shock 2002 CD-R demo - featured on the June 1<sup>st</sup> program

SHELL SHOCK are a 4-piece from Portchester, New York. Influenced by bands like MINOR THREAT and NEGATIVE APPROACH they crank out 5 songs of some simply played stripped down early American sounding hardcore. The singer was in a band previous to this called FSO and the guitarist was in a band called AWKWARD THOUGHT. They are from the New York City area playing shows in BY, NJ, and CT. (SHELL SHOCK c/o Scott Horton / 11 Covert Street / Montrose, NY / 10548 / USA / e-mail: usscoot@yahoo.com) - SP



#### Direct Control 2003 demo - featured on the June 8<sup>th</sup> program

The newest drummer of MUNICIPAL WASTE, Brandon Farrell, now leads a band of his own as guitarist/vocalist. This demo recording (completed for a mere 200 dollars) captures that perfect sound epitomized by the DRI 'Dealing With It' LP: That near cross-over production that doesn't in the least spoil the rawness of the pure hardcore songs which are being played. Another musical comparison might be good COC without the metal, while the vocals sound as though they were spare tracks from the first SUICIDAL TENDENCIES record. Look for this to be released as a split LP in the near future and pray that they play near you even soon. (DIRECT CONTROL / c/o Brandon Ferrell / 3426 W. Grace St. - #12 / Richmond, VA 23221 / USA / e-mail: Roboticbutthole@yahoo.com) - SP



#### Suburban Death Machine 2003 demo - featured on the June 22<sup>nd</sup> program

SUBURBAN DEATH MACHINE are a 4-piece from Pittsburgh. They feature at least one member from CRUCIAL UNIT. They play a more mid-tempo punk sound as opposed to the super speedy sound of CRUCIAL UNIT. Their vocals are low end a gruff sounding and remind me of Steve Johnson from BFG. Bringing the style together with the vocals I would liken SUBURBAN DEATH MACHINE to CAUSTIC CHRIST or SUBMACHINE without the drunk punk themes. (SUBURBAN DEATH MACHINE / c/o Dan Morgan / 7209 Penn Ave., #1 / Pittsburgh, PA / 15208 / USA / e-mail: drmorgan13@yahoo.com) - SP



#### Get It Away demo - featured on the June 29<sup>th</sup> program

GET IT AWAY are the latest 4-piece from Chicago, Illinois. They feature Anton from *Underestimated Records* on vocals and he has a pretty tough sounding MATT INFEST like vocals, which is so unbelievable knowing how scrawny Anton is. But his throat delivers the goods. The guitar parts often incorporate high pitched wailing at the beginning of songs a la SUDDEN IMPACT. The drums are played trippingly fast ala thrash bandwagon. The bass barrels along in sync with the drums making an odd heavy sound similar to SHARK ATTACK. And the tape ends with some lower pitch shifted speaking which is inaudible, but certainly demonic sounding. GET IT AWAY will have an ep out on *Third Party Records* soon. (Get It Away / P.O. Box 13274 / Chicago, IL / 60613 / USA) - SP



Once again, these Italian bands played with more verve and ferocity. They weren't fuckin' around. This comp is telling in a percussive angry style which defines a northern Italian hardcore sound more so than other comps of the time. When I think of "Boston Not L.A." in comparison, the bands on that were a lot more varied. "Senza Tregua" suggests a regional sound. This type of punk is able to translate angry passion more so than any other style I have heard. It is unique and with these new formats easier to skip throw which will make me listen to it over the more affordable formats of a cassette release. And if you are trying to figure out which format to get, you should know that the CD will contain 20 more minutes of material found on the original along with 9 more minutes of additional material uncovered with the issues of this new format. But the vinyl is much cooler looking. (Interruption / P.O. Box 884626 / San Francisco, CA / 94188-4626 / USA) - SP

#### Various Artists "Stab to Kill, Volume 1" CD

My first observation is that the cover of this looks like something off of

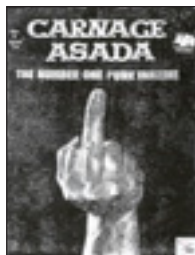
*Western Front* with a PROWL slasher theme. And not only is the PROWL found on this comp but so are SAY GOODBYE who have an ep on *Western Front* so the comparison is not completely unfounded. This is a good collection of modern day straight edge bands and hardcore bands of that scene. I loved RNR's song that sounded like better MELEE. The SAY GOODBYE song is above average for this style. FIT FOR ABUSE sound like one angry bunch of INFEST meets SLAPSHOT mofos. The KNIFE FIGHT song is very strong, as is the A-TEAM song. And the MENTAL song is sounding less like UNDERDOG, which is a good thing. For the most part the production is pretty monstrous on this comp, but it does vary as is evidenced by the sound quality of the TOMMY AND THE TERRORS song and the PROWL song, which makes it a factor in listening to this and it shouldn't. Overall I like the comp, except for one blemish, which isn't as minor as a pimple. It is the point that Mike Bukowski made in the June issue of MRR letter



## zine reviews

### Carnal Asada #4 - 8-1/2" x 11", 24 pages, \$5.00

Now this is a zine after my own heart. The coverage is mostly current day thrash bands as put together by the folks who do *Crime Scene Entertainment*. There are so many great interviews in here and they are all different giving each interview personality. And sometimes the zine editor just throws in huge photos of some great thrash band that have come to town. After you get through the introduction which is really more of an idea of all the things that the zine editor hopes to be busy with regarding his record label, you get right into the interviews. But just a thought on the intro. In most cases this would be seen as some kind of shameless self-promotion. In the case of *Crime Scene*, the write up gives the reader a lot of background into the release that comes with this zine and the releases that the editor hopes to get out after this. And it almost comes off like a bit of a scene report. Additionally, the introduction gives you a window into the editor's world so you can get an idea of some of the motivations behind the zine. Okay, so back to the content, first up is an interview with the ATTACK which were this great band from Vancouver. Now I really like the ATTACK and I think most people do especially if you have only heard their record. But for those who got to see them live, you probably had to endure the singer's repentance about a situation between him and an ex-girlfriend. And as serious as I think this is, I also think it somewhat inappropriate for a show setting. And moreso, my frustration with how the singer dealt with this has more to do with how he just went on about how he did this, followed by claims that he was working on his internalized sexism and sexual relations, but not really getting into how and I just felt like I was having a whole bunch of smoke blown in my direction. I didn't really get the sense that this guy had learned from this experience or that he was really making any headway just that he was feeling shitty for doing what he did. And who the fuck wants to hear self aggrandizing expressions of guilt, especially if they don't motivate one to look at their own lives. Completely pointless and completely dysfunctional. I do applaud the zine editor for trying to get down to the bottom of this, but the interview never really explored this deeper and so I wound up re-living the same frustrating experience at the DFA show in Toronto where this prat interrupted the show with his feelings of guilt for treating his girlfriend like shit two years previously. I don't want to belittle the gravity of the circumstance, and I really hope you and your girlfriend found closure, but he really needs to deal with this in a healthy and appropriate manner and the floor of a punk show is not one of those ways. It doesn't help those interested in issues of gender equality and it pisses everyone else off, pushing them away from the topic making them more reactive in the future. Such a bad way to handle this. Anyway, there is some other things found in this zine. There are photo spreads of a number of bands including the JELLYROLL ROCKHEADS, WHN, DOWN IN FLAMES, RUINATION, LIFE's HALT, the OATH, TOTAL FURY, DS-13, ANNIHILATION TIME, and the FUTURES. There is an interview with REAGAN SS, which is the first I have read of them. There is an



interview with Holland's VITAMIN X, which is insightful to their name. There are write ups on SCOTT BAIO's ARMY, 9 SHOCKS TERROR, and YOUTH RIOT. I don't know what possessed a contributor to write about an experience with channel surfing. They weren't really able to convey the surrealness of a multi-channel TV environment. However, ignoring the ATTACK interview and this pointless piece on channel surfing this zine is way worth the coin, especially given that you get a comp. The comp will be reviewed in next month's issue. (Nik Ulmer / 1331 Kelp Street / Oxnard, CA / 93035 / USA / e-mail: crossedouttwice@yahoo.com) - SP

### Game of the Arseholes #6 - 8-1/2" x 11", 12 pages, Free

This is one of the best zines around. Intelligent and well expressed viewpoints, but instead of trying to cover it Stuart picks on a few things, either a release or a show related, to draw out points about punk. The beginning opens up with a playlist for the issue and a semi-editorial on the Fanzine Underground Committee on Knowledge (a.k.a. F.U.C.K.). The idea of F.U.C.K. is to pool distributing resources among local area zine publishers to send out a grab bag of their latest issue. And the "start your own committee" is a hilarious way to end it. The introduction to the zine starts off with a weighing in on the state of hardcore, for which the editor argues that this is a hey day period and things are very good in terms of great bands out there and I tend to agree with him. There is also an announcement that Stuart will be doing the overseas distribution for *Crust War Records*, which has been releasing top notch stuff out of Japan. A show review of a TRAGEDY / SELFISH show has some enlightening observations about the bands approach to hardcore, as well as some insights into the record nerd crowd that Stuart hangs out with. But I have never heard a comparison of TRAGEDY to the STOOGES and this one even makes some sense. There is a deeper analysis of some of TRAGEDY's set, as well as a definite highlighting of the song "The Ending Fight", which is Stuart's favourite of the lot. There is a three and a third page write up on 9 SHOCKS TERROR that goes into background as far back as various punk bands that lived in Cleveland in the early 70's, but the excitement of a 9 SHOCKS show is really captured in the detailing of events at Thrashfest '00 and a detailing of a number of other interviews and tidbits that give you perspective of this now legendary thrash unit. The accounting of antics is inspiring and the pulled lyrics to highlight the igniting of ideas equally draws out the 9 SHOCKS genius. There is a review of the HOLOKAUST ep and an incredibly detailed review of the new FEEDERZ release with background information on how the situantist perspective has influenced Frank Discussion et al. The instructions on how to wear a bullet belt are funny and feel like an extension of the first lines from the TRAGEDY show review "This is how local shows work: my friends and I stand at the back and make fun of each other, make fun of the poseurs, talk about fashion choices of different punks in the crowd...." Lastly, the back cover is graced with reproductions of covers for rare and great records that Stuart has gotten in, which is also a great idea. They are little thumbnail reproductions but could serve to be a column unto themselves. (Stuart Schrader / P.O. Box 511 / Whippany, NJ / 007981-0511 / USA) - SP





section. The homophobic slurs throughout the SMUT PEDDLERS song is unacceptable. What kind of shit is that ? Wake up out of your romanticization of early NYC HC. There needs to be a "Riot at the SMUT PEDDLERS show" headed up by us PC fags. (Stand and Kill Records / 63 Rawson Road #2 / Quincy, MA / 02170 / USA) – SP

#### Various Artists "What Records? Sampler" ep

No info on this record, but from what I can see this is a *Dionysus Records* re-release of the original seven-incher from '78. We get the eyes, THE CONTROLLERS and THE SKULLS all contributing quintessential pieces of LA's punk rock lore. (Dionysus Records / P.O Box 1975 / Burbank, CA / 91507 / USA) - MR

#### Various Artists "Wild Dub" CD

The CLASH drew out the connection between punk and reggae in a variety of covers that they continued to do and musical academics always talked about the influence of dub on PIL, but here is a comp that has pulled together a collection of punk and new wave groups that committed this connection to song. And when you think about it, there was a common thread of being the voice of the dispossessed that the two styles of music shared which made it a natural for them to come together and express solidarity. This comp starts off with a great RUTS song that has an extensive dub that would make even the BAD BRAINS proud. The CLASH song comes from "Black Market Clash" and is one of their covers, which is a little disappointing as I thought they might have picked an original like "White Man in Hammersmith Palais", but "Bankrobber" explores their studio work with Mickey Dread. I had forgotten about how great the GEN X "Wild Dub" song was with all the crazy echo chamber experimentation. And a little know band outside of the UK, BASEMENT 5 get a track on here. They were like the BAD BRAINS, an all black band in the British punk scene. This band became so influential to the UK SUBHUMANS (think from the Cradle to the Grave) and the bands that Dick Lucas went on to (CULTURE SHOCK and CITIZEN FISH). I had never thought of KILLING JOKE as a dub influenced band, but "Turn to Red" opened my eyes to that. The SLITS are also found on here with probably their most well known song "Typical Girls" which has been converted to a dub courtesy of a studio genius behind LKJ's work. There are extensive liner notes found in here by Vivien Goldman in which she gets to introduce the origins of dub and the melding of punk and dub in England. She also gets to contribute a track of collaboration with the incredible Adrian Sherwood. The POP GROUP is on here and grew out of the experience that the singer had drumming with PIL and the SLITS. The STIFF LITTLE FINGERS number is one of the better tracks on here and sets there place as the precursor to U2's "Sunday Bloody Sunday". And even the Grace Jones song is decidedly more dub driven. (Rooftop Promotion / 149 E. 162<sup>nd</sup> Street / Los Angeles, CA / 90248 / USA) - SP

## rumourmill

The G-MEN have a CD coming out called "Re-hab is for Quitters" and it will be out on *October 32<sup>nd</sup>* \* *HG Fact* are releasing a slew of new releases which include a new WARHEAD split which will be with ORDER. That flurry of new releases includes the third PAINTBOX release, the new 324, new KNUCKLEHEAD of the Japanese sort (as opposed to the Calgary streetpunk version), and the second CROSSFACE CD \* THINK I CARE and THE RITES have 12" (Are 12"s the new 10" ?) coming out on *DeadAlive* who also report that an RNR LP coming and an ANNIHILATION TIME ep are also coming out soon \* the DAMNED will be heading over to North America from July 24<sup>th</sup> to August 23<sup>rd</sup> to co-headline "Fiend-Fest" with the MISFITS, AGNOSTIC FRONT, DI, the DICKIES, and Japan's BALZAC \* *Cries of Pain Records* have announced the release of the BESTHOVEN "Just Another Warsong" ep and a HOLOKAUST split ep with DISSYSTEMA. I just read a review of a HOLOKAUST ep in the recent *G.O.T.A.* and they sound like one in a slew of great lost bands.

## show listings

**SATURDAY JULY 12<sup>TH</sup>** @ Beasley Park (Hamilton) - BLACK EYES CLUB, RIOT STAR

**SUNDAY JULY 13<sup>TH</sup>** @ Beasley Park (Hamilton) - STEP AHEAD

- SCENE Festival 2003: 74 Bands = 8 Stages = 2 CD's = 1 Nights -

**SUNDAY JULY 13<sup>th</sup>** @ Downtown, St.Catharines

FEMAPCO / LAST ONE LEFT / PANIK / REFRAIN / POLICIES & PROCEDURES / SUPERGARAGE / RAISING THE FAWN / HADDONFIELD / JERRY CAN / DIONISUS / INNER CITY SURFERS / LENZ RIOT / TANGIERS / THE DONNELLYS / FIELDING LANE / SOUND THE ALARM / AKWARD SILENCE / MILES ABOVE / FROM GALLOWES TREE / BLUE SKIES AT WAR / MAXIMUM RNR / MORNING AFTER / THE SMOOTHIES / PLASTIC BAG / SCREAMIN' BLACK CADILLACS / PIMP / THE CLASS ASSASSINS / DAMN 13 / WARSAWPACK / REVENGE OF THE EGG PEOPLE / ALEXISONFIRE / MOLOTOV COCKTAIL INC. / THE LEGENDARY KLOPEKS / BITCHIN CAMAROS / DEAD ONLY BETTER / AT THE MERCY OF INSPIRATION / THE BLACK MARIA / FAILING GRADE / AMPED / FREE MARACAS / CASTING OPUS / THE STRANGE / EVERYTHING WAS PERFECT / RUN WITH THE KITTENS / WHITE STAR LINE / SHOTGUN RULES / THE BUDGETS / THE CEREMONIAL SNIPS / JUDE THE OBSCURE / CURSED / MDM / TWO KNIVES / THE LOCAL HEROES / CHORE / BY DESIGN / JESS P AND THE RIPPERS

**WEDNESDAY JULY 16<sup>TH</sup>** @ 367 Lyell Avenue (Rochester) - THE MIRACLE MILE, OUTBREAK, INTERNAL AFFAIRS

**FRIDAY JULY 19<sup>TH</sup>** @ Club Rockit - RAMMER (12" Release), LEGION666, CURSED, SOLACE (from Ohio)

**FRIDAY JULY 19<sup>TH</sup>** @ the Cruise In, 8:00pm - THE LOCUST, THE CHINESE STARS, SINKING BODY, THE WIVES, ROBOT HAS WEREWOLF HAND

**SUNDAY JULY 20<sup>th</sup>** @ CIUT's Studio 3, 4:00pm - METAL EDDIES (from Newmarket)

**TUESDAY JULY 22<sup>nd</sup>** @ Bovine Sex Club - DOWN BELOWS, THE POISONED AERGOS

**TUESDAY JULY 22<sup>nd</sup>** @ Showplace Theatre (Buffalo) - CIRCLE JERKS, GBH, MISSING 23, BRONX

**WEDNESDAY JULY 23<sup>rd</sup>** @ Q-Bar - HANDS OF DEATH (from Montreal), MURDERSQUAD T.O., LEGION666

**SATURDAY JULY 26<sup>th</sup>** @ 360 Club - G-MEN (CD Release "Re-hab is for Quitters")

**SATURDAY JULY 26<sup>th</sup>** @ the Cathedral - BANGERS, BATTLESTAR, DOWN BELOWS, FUCKKNUCKLES

**SATURDAY JULY 26<sup>th</sup>** @ Cruise In (Buffalo) - NO TIME LEFT, CORPUS DEI

**MONDAY JULY 28<sup>th</sup>** @ Hey Dude (Buffalo) - HOUSE ON FIRE, ARMY OF PONCH, KUMITE, TEXTBOOK TRAITORS.

- 6<sup>th</sup> ANNUAL ANTI-WARPED TOUR & Independent Punk Music Showcase - **SATURDAY AUGUST 2<sup>nd</sup>** @ Club Rockit, All Ages - X-POSSIBLES (New York), G-MEN, MURDER SQUAD T.O., SNOT ROCKETS (Buffalo), the HEATSKORES, FALLOUT, THE UNCIVILIZED (Montreal), METAL EDDIES (Newmarket)

**TUESDAY AUGUST 12<sup>TH</sup>** @ the dungeon (Oshawa), All Ages - FUELLED BY EVIL, MALEFACTION (Winnipeg), GOVERNMENTS FURY KILLS, MAN WITH TARGET, FATO

**WEDNESDAY AUGUST 13<sup>TH</sup>** @ club rockit, All Ages - MALEFACTION, CURSED, GOVERNMENTS FURY KILLS, BLACK EYES CLUB

**SATURDAY AUGUST 21<sup>st</sup>** @ the Royal, 9:00pm - Conflict Archives presents - **Film:** Once Upon a Girl

**MONDAY AUGUST 25<sup>th</sup>** @ Molson Amphitheatre - SEX PISTOLS, REVEREND NORTON HEAT

**SATURDAY OCTOBER 25<sup>TH</sup>** @ 519 Church Street Community Centre - 2<sup>nd</sup> Annual Anarchist Bookfair

**SUNDAY OCTOBER 26<sup>TH</sup>** @ 519 Church Street Community Centre - 7 workshops **NOTE:** Requests for tables at the bookfair and proposals for workshops should be sent in writing to [tab2003@zipip.com](mailto:tab2003@zipip.com) The deadline is the 1<sup>st</sup> of August.

*If there is a show that you know about that isn't on this list, please forward it onto us at [equalizingxdistort@ciut.fm](mailto:equalizingxdistort@ciut.fm)*

## KUNG FU FRIDAYS AT THE ROYAL - 608 COLLEGE STREET

KUNG FU CULT MASTER, **FRIDAY JULY 19<sup>TH</sup>** @ the Royal, 9:45 pm

When sickly Chang Mo Kei (Jet Li) is nearly killed by his brother, a flesh-eating kung fu master trapped in a huge boulder that rolls around (a la Raiders of the Lost Ark) cures the young man of an illness inflicted by "Jinx's Palm", gives him invincible powers like the "Great Solar Stance". Meanwhile, armies from all of the kung fu clans (including the Master of the Ming Sect, the Evil Nun of No-Mercy, the Master of the Evil Sect, the King of the Green Bat, a woman who shoots darts on her harp, and a pair of villains who freeze their victims with what looks like Xmas trees spurting from under their sleeves) are in a huge battle scene; that is, before Chang reveals that their conflicts are part of a government. Plus there's a romance subplot with HK cutie pie Chingmy Yau! Phew! The movie ends abruptly, which means that part two should be on the way. Or maybe not.

FONG SAI YUK, **FRIDAY AUGUST 1<sup>ST</sup>** @ the Royal, 9:45 pm

Fong Sai Yuk (Jet Li) is the best kung fu fighter in town. That is, next to his mom! When a powerful lord moves into the neighbourhood he organizes a martial arts tournament to win over the townsfolk. The prize? His daughter's hand in marriage, but the opponent to defeat is his wife! Sai Yuk leaps into the game, only to purposely forfeit his win, after mistaking a homely maid for the bride to be. His mom is furious at this shameful loss and steps into the ring, disguised as Sai Yuk's "brother!" And where is Pops during this family mishap? Mixing it up with rebels intent on overthrowing the Manchu government, but hot on their trail is ruthless Manchu bent on exterminating the rebels. With director Corey Yuen Kwai, the man responsible for Michelle Yeoh's Yes, Madam and the fight direction on X-Men and Kiss of the Dragon, Jet Li flips and kicks in this delightful new style kung fu romp.

REVENGE OF THE SHOGUN WOMEN, **FRIDAY AUGUST 15<sup>TH</sup>** @ the Royal, 9:45 pm:

During one of those times in feudal China, a village is saved from a band of masked outlaws by thirteen kung fu nuns with shaved heads. Although these heroic sisters don't appear in full fightin' form until the 55 minute, the 3-D effects on beautiful scenic locals, grenade chucking, and numerous spear impalings will keep you recoiling in your chair for the full running time. The action scene that will be most remembered is when a Shogun nun kills the evil Pai Ying by scalping his long whip-like hair with her bare hands! Other highlight include topless rolls in the hay, seven Shogun nun brawls, six axe whackings, bloody face smacks in 3-D, five sword fights, lots of high flying, and five village raids.

ZATOICHI vs. THE CHESS MASTER, **FRIDAY AUGUST 29<sup>TH</sup>** @ the Royal, 9:45 pm

Zatoichi the blind swordsman is as famous a film character in Japan as the Indiana Jones character is in the West. Played by the late actor Shintaro Katsu, in over 20 films and a TV series, Zatoichi was a fictional, blind masseur and roving gambler who seems gain the upper hand with nearly everyone he meets, by using his good-natured wit, perceptive understanding of human nature, keen sense of hearing, and the lightning fast draw of his cane sword. But when innocent lives are threatened, he becomes the ruthless swordsman who can cut down a dozen men — gangsters and samurai alike — before they know what hit them. In this, the twelfth film in the series, Zatoichi travels to Mt. Fuji to ring in the new year and along the way befriends an expert chess player named Jumonji. Zatoichi stirs up trouble when he cons a bunch of gamblers, and a little girl is injured in the ensuing scuffle. He takes responsibility for the girl's misfortune and sets out to get the girl the expensive medicine that she needs to recover. But is Jumonji a friend or foe? Zatoichi soon discovers that chess is not his only passion ... for Jumonji is also an accomplished killer! Introduce yourself on of Japan's beloved film heroes, but beware of the deadly flash of his cane-sword!

*Blow Conflict presents*

## Once Upon a Girl



*Thursday, August 21st  
at the Royal*

*one show only — 9pm, 608 College St.  
\$6 for members, \$8 for non-members*



### Releases Available:

- IT TAKES ALL KINDS / THE YOUNG ONES split CD
- MEPHISTOPHELES DEATH CANISTER ep
- IT TAKES ALL KINDS Demo 2001
- THE YOUNG ONES / ERA OF HOPEFUL MONSTERS split ep
- ARMED WITH INTELLIGENCE / THE YOUNG ONES "Garbage Picking Youth" split ep
- 17<sup>TH</sup> CLASS "...will eat your children's brains!" ep
- 17<sup>TH</sup> CLASS LP

### Coming Soon:

- V/A "81-'82 no 2003, Vol. 1" comp ep w DEADFALL, I OBJECT, THE PESTS, KORNVAPEN ATTACK, OUT OF VOGUE, and the HEADLESS HORSEMEN
- WAR SQUAD ep



Also available are an array of shirts, patches, and issues of Punks Before Profit\$ zines (see above).

## PUNKS BEFORE PROFIT\$

P.O. Box 1084 / Buffalo, NY / 14215 / USA

e-mail: [punksbeforeprofits@hotmail.com](mailto:punksbeforeprofits@hotmail.com)